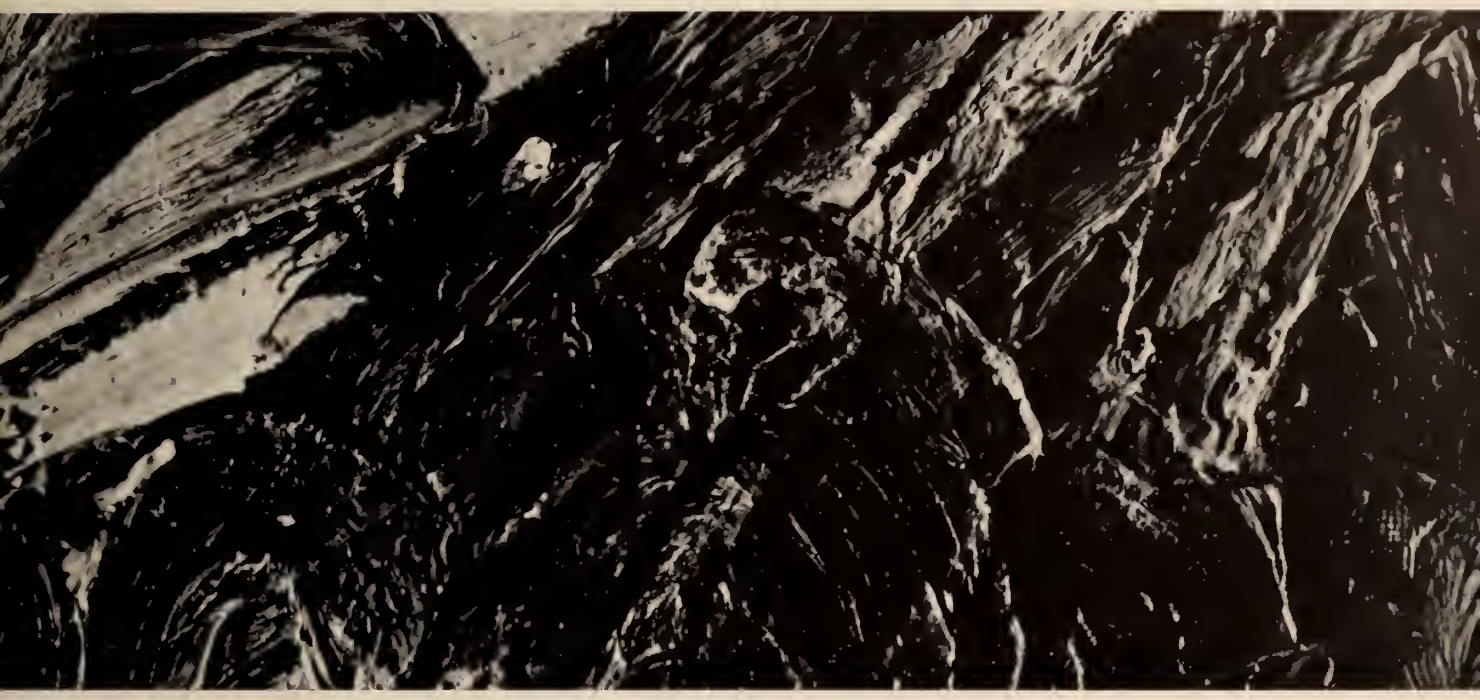

EXPRESSIONISM

1900-1955

EXPRESSIONISM 1900-1955

THE WALKER ART CENTER, MINNEAPOLIS

THE INSTITUTE OF CONTEMPORARY ART, BOSTON

THE SAN FRANCISCO MUSEUM OF ART

THE CINCINNATI ART MUSEUM AND CONTEMPORARY ARTS CENTER

THE BALTIMORE MUSEUM OF ART

THE ALBRIGHT ART GALLERY, BUFFALO

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FOREWORD

The exhibition Expressionism 1900-1955 *continues the selective survey of modern art inaugurated by the Walker Art Center in 1953 with* The Classic Tradition In Contemporary Art. *This was followed in 1954 by the exhibit* Reality And Fantasy. Expressionism 1900-1955 *is similar to the first two exhibits of the series in that it is an analysis of the development of both European and American expressionism, broadly defined, during the last fifty-five years. This is perhaps the most comprehensive survey of twentieth-century expressionism yet attempted by any museum and yet it is far from complete. A number of key names were omitted as a result of the unavailability of works; and the vast recent movement of abstract expressionism could only be suggested by the inclusion of a number of its more important exponents. However, in line with the principles outlined in the introduction to* The Classic Tradition, *a higher proportion of more recent examples of expressionism is included in the present exhibition.*

Twentieth-century expressionism embodies so many and various aspects that it must be termed a tendency or direction rather than a movement. When one writes of the history of modern art with emphasis on the undoubtedly great contribution of France, the

importance of the expressionistic direction as it developed in Germany, Scandinavia, Belgium, Holland, Italy, the United States (and even France itself), tends too often to be overlooked or underestimated. Yet the present exhibit certainly demonstrates that expressionism has always been one of the great forces of twentieth-century art; that today it is perhaps the greatest force. Thus, it would seem that such a re-examination as the exhibition EXPRESSIONISM 1900-1955 *attempts is long overdue.*

On behalf of the Board of Directors of the Walker Art Center, I wish to thank the artists, collectors, dealers and museums whose generosity in lending has made this exhibition possible. We are particularly indebted to Mr. and Mrs. Morton D. May and Mr. Walter P. Chrysler, Jr. for their continued interest and advice and their generous loans to the exhibition. Our special thanks are also due to the directors of the participating museums, James S. Plaut, Grace L. McCann Morley, Philip R. Adams, Adelyn D. Breeskin and Gordon M. Smith, for their splendid assistance and cooperation.

H. H. Arnason
Paris, December 1955

Members of the Staff responsible for the Exhibition:

Sidney Simon, Director of Exhibition; Huldah Curl, Assistant Director.

Catalog: James H. Elliott, Editor; Mary Ann Bieter

and Nancy Miller, editorial assistants;

John Sutherland, design and typography; Eric Sutherland, photography.

INTRODUCTION

In the present exhibition we have taken expressionism to mean art of strong, individualistic bent, and have applied the term to works where it was particularly evident that the artist's experience of life had been directly perceived and urgently communicated. We have sought in the works of art themselves a common-sense definition of the term.

To enlarge somewhat on this definition, expressionist art can in general be said to express something tangible in the way of strong feeling. Its forcefulness as art arises from its unequivocal emphasis on those meanings or contents that are distinct from formal considerations. And for this reason there tend to be no norms of beauty nor canons of taste in expressionism that can vie with the singular purity of the artist's tragic or ecstatic outburst, or his mood of private introspection. In place of certainty of form, there is, more often than not, an element of searching in an almost brutal way.

It is characteristic of the expressionist's approach, whether in painting or sculpture, that he rely heavily on personal artistic devices, which in the more violent works become inseparable from the meaning he so urgently seeks. Very often he may single out one dramatic aspect of his subject and use all the means at his disposal to emphasize this aspect; or, if he is more mystically inclined, he may seek to create, through form and color, usually in a human context, a mental or internal atmosphere pervaded by one kind of feeling. In either case it is the vividness of the experience that is of primary importance to him, and the animation of the surface and the form that is his most trustworthy means of conveying this to the viewer.

Each of the two previous exhibitions in our series had its artists who were the most central to its theme. The same holds true for the present exhibition. In THE CLASSIC TRADITION it was the cubists, constructivists and artists of the stamp of Mondrian who occupied this position. In REALITY AND FANTASY it was the surrealists and magic realists who best summed up its meaning. In EXPRESSIONISM 1900-1955 it is German artists such as Kirchner, Schmidt-Rottluff, Nolde, Barlach, Beckmann and Kokoschka, and Fauve and School of Paris artists such as Rouault, Soutine, Lipchitz and Picasso who are its pioneering figures and ablest exponents. Only slightly less central to the orthodoxy of European expressionism are the Mexicans Orozco and Siqueiros, and the Americans Marin and Hartley. More peripheral are artists like Chagall, Klee, Kandinsky and Ensor, who have strong affinities with expressionism but are less than central to its most characteristic line of development. Finally, there are artists included, such as Matisse and Dufy, who are seldom viewed against the background of passionate or violent statement. Their affinities with expressionism are apparent only in certain works. These serve to test the edges of the area defined by the exhibition. Our hope is that the present selection will stimulate discussion of where the boundaries may be drawn.

With regard to the artists who, at various distances, followed the first group of expressionists, distinctions like those above are more difficult to make. It must suffice to say in this brief introduction that, in many of their works, Weber, Bloom, Levine, Marini and Roszak are closer to the conventional definition of expressionism than Graves, Shahn, Zerbe, Dubuffet or Albright. Included, of course, are the abstract expressionists represented by de Kooning, Hofmann, Burlin and Mathieu, and a few artists, like Pearlstein, Francis and Tovish, who are younger still and just beginning to make their way.

Sidney Simon

Kokoschka: The Slave, 1920

Lent by Mr. and Mrs. Morton D. May, St. Louis

ALBRIGHT:
The Temptation of
St. Anthony, 1946
Lent by the artist

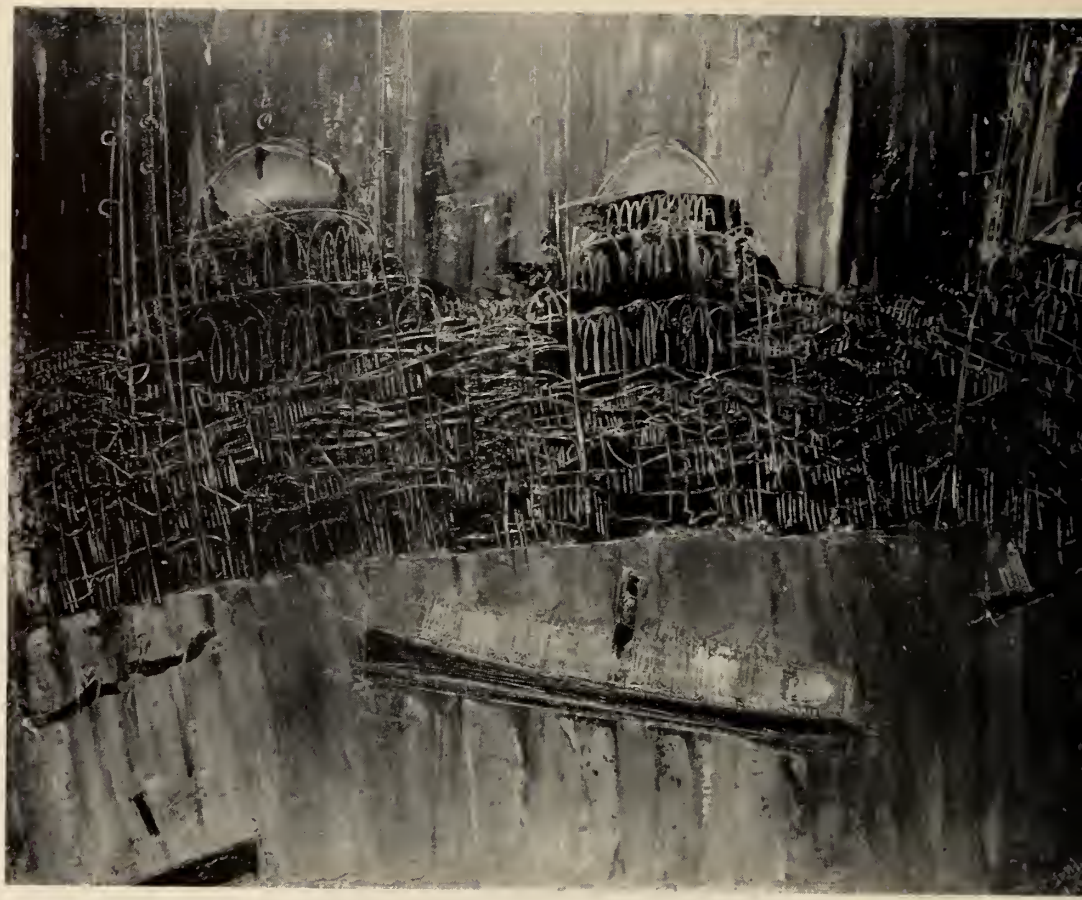
APPEL:
Personnage Gris, 1953
The Martha Jackson
Gallery

Beckmann:
The Fisherwomen, 1948
Mr. and Mrs. Morton D. May

BLOOM:
Torso and Limbs, 1952
Durlacher Brothers

CHAGALL:
Snow-Covered Church, 1925
The Detroit Institute of Arts

CONGDON:
Istanbul No. 6, 1953
The Betty Parsons Gallery



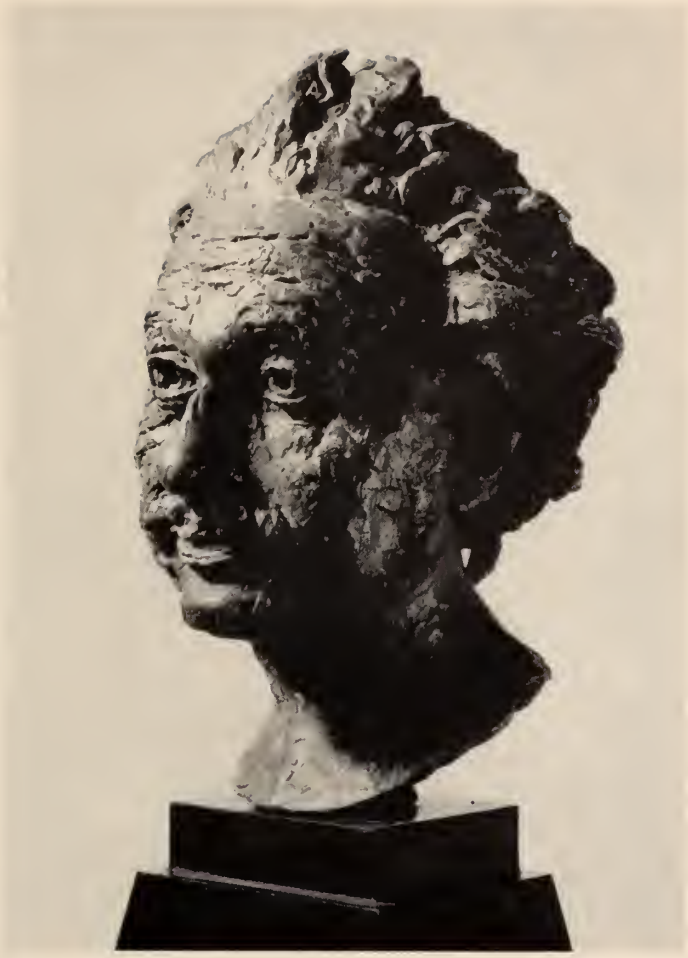
CORINTH:
Protected by Armor, 1915
Mrs. Charlotte Corinth

DUBUFFET:
Two Figures in a
Landscape, 1949
The Sidney Janis Gallery

DUFY:
Paris, 1937
Collection of Mr. Walter
P. Chrysler, Jr.

Ensor:
Le Pouilleux, 1910
Mr. and Mrs. Eric Goldsmith

Feininger:
Trumpeter in the Village, 1915
Estate of the artist

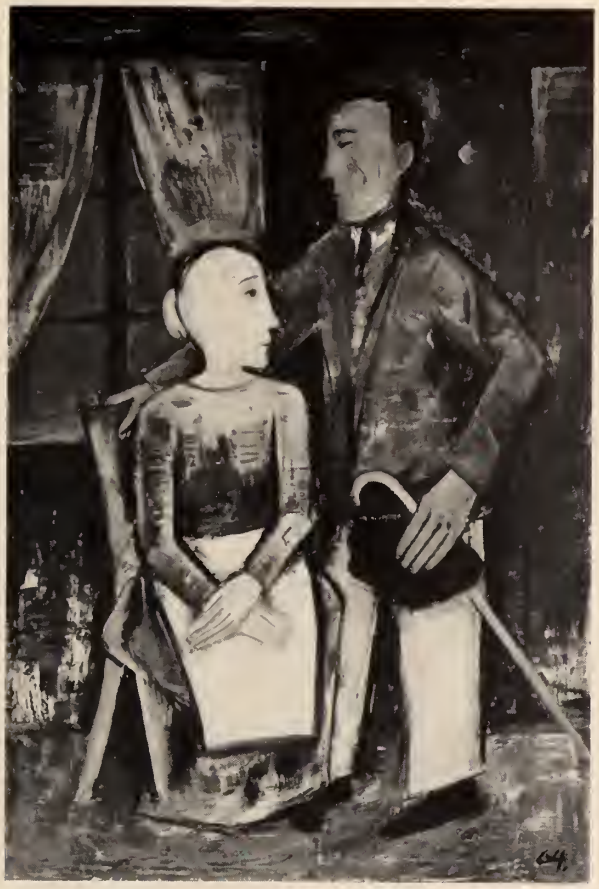


EPSTEIN:
Portrait of Einstein, 1933
Mr. Joseph Hirshhorn

GRAVES:
Wounded Sea Gull, 1943
Mr. John S. Newberry, Jr.

Grosz:
The Little Murderer, 1918
Lent by the artist

Hartley:
The Fisherman's Last Supper, 1938
Ione and Hudson Walker



HOFER:
The Farewell, c. 1913
Mr. and Mrs. Morton D. May

KINIGSTEIN:
Piazza di Spagna, 1954
The Alan Gallery

Kirchner:
The Circus Rider, 1913
Mr. and Mrs. Morton D. May

Klee:
On the Lawn, 1923
Marian Willard Johnson

Kokoschka:
Frau Erfurt, 1921
Mr. David Daniels

Kolbe:
Grief, 1926
Mr. and Mrs. Erich Cohn

W. de Kooning:
Two Women, 1954-55
The Martha Jackson Gallery

KUNIYOSHI:
Mother and Daughter,
1945
Carnegie Institute

LEBRUN:
Rooster on The Arm of
The Cross, 1950
*Jacques Seligmann and
Company, Inc.*

LEVINE:
Neighborhood Physician, 1939
The Walker Art Center

LIPTON:
Jungle Bloom No. 2, 1955
Lent by the artist

MARINI:
Bull, 1953
The Martha Jackson Gallery

Meidner:
Burning City, 1913
Mr. and Mrs. Morton D. May

Nolde:
The Mulatto, 1915
The Busch-Reisinger Museum

SHOWN AT WALKER ART CENTER ONLY

BACON:
Portrait of a Businessman, 1955
Durlacher Brothers

CHAGALL:
The Flying Fish, 1948
The Albright Art Gallery

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GIACOMETTI:
Head of Diego, 1954
Collection of Mr. and Mrs. Charles Zadok

KATZMAN:
Brooklyn Bridge, 1951-52
The Downtown Gallery

SHOWN AT WALKER ART CENTER ONLY

Marc:
The Blue Horses, 1911
The Walker Art Center

Schiele:
Portrait of Paris von
Guetersloh, 1918
The Minneapolis Institute
of Arts

SHOWN AT WALKER ART CENTER ONLY

MATISSE:
Blue Nude, c. 1907
The Baltimore Museum of Art

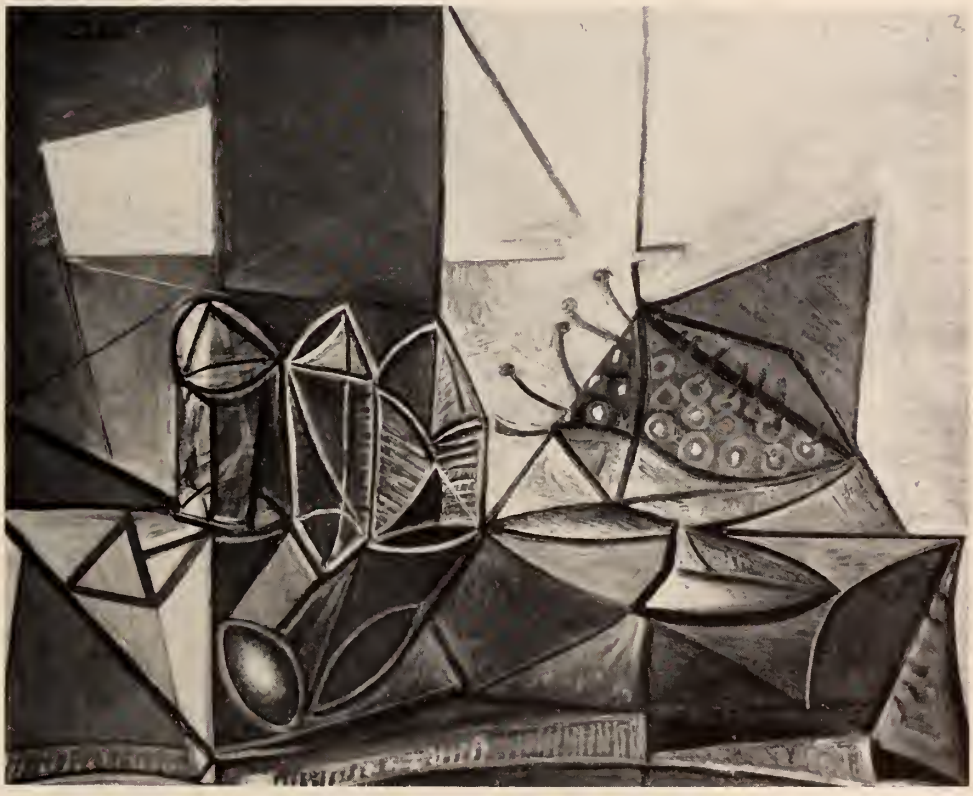
Orozco:
The Cemetery, 1931
The Museum of Modern Art

Pechstein:
Indian and Woman, 1910
Mr. and Mrs. Morton D. May

PEDERSEN:
Chinese Landscape, 1950
Lent by the artist

PICASSO:
Grande Danseuse, 1907
Collection of Mr. Walter P. Chrysler, Jr.

PICASSO:
The Mother, 1901
The City Art Museum of St. Louis



PICASSO:
Still Life with Cherries, 1943
Mr. and Mrs. Morton D. May

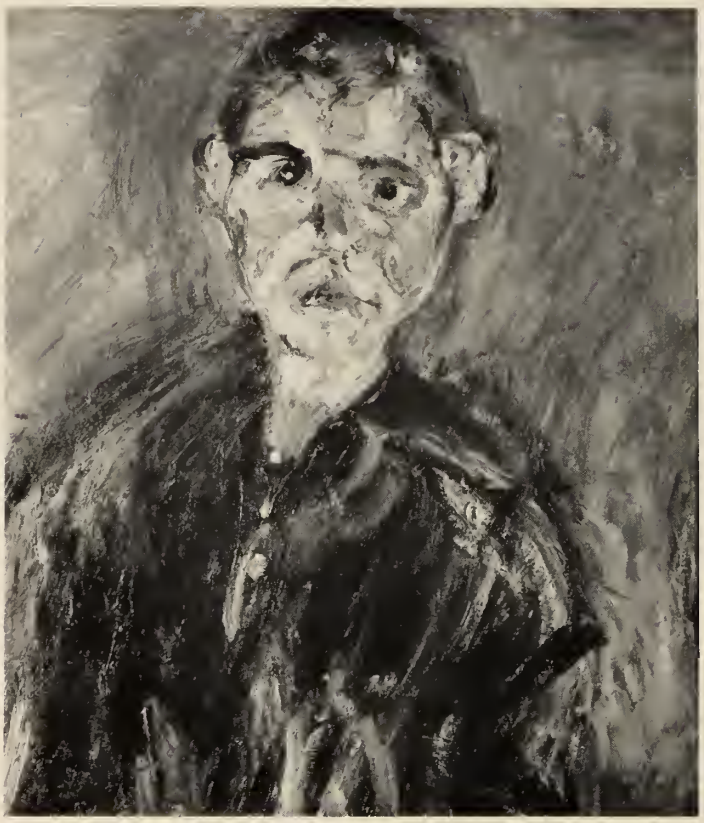
Roszak:
Invocation No. 1, 1947
The Pierre Matisse Gallery

Rouault:
The Judges, c. 1907
The Portland Art Museum

SCHMIDT-ROTTLUFF:
Landscape, 1913
Mr. and Mrs. Morton D. May

SHAHN:
Six, 1952
The Baltimore Museum of Art

SOUTINE:
Peasant Boy, 1919
Collection of Mr. and Mrs. Ralph F. Colin



SOUTINE:
Gorge du Loup, N.D.
The Phillips Collection

SUTHERLAND:
Crucifixion, 1947
Mr. and Mrs. Robert L. Cardozo

ZERBE:
Portrait of Kokoschka, 1949
The Alan Gallery

CATALOG OF THE EXHIBITION

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In the listing of dimensions, height precedes width; if only one measurement is given it refers to height. N.D. indicates that no date was available for the work listed. Titles of books, magazines and films are in italics; titles of works of art are set off by quotation marks; titles of exhibitions are in large and small capitals. ~ Denotes reproduction in the catalog.

IVAN ALBRIGHT

~ THE TEMPTATION OF ST. ANTHONY, 1946
oil on canvas, 52x66"
lent by the artist, Chicago

1897, born Chicago; 1916-17, studied at Northwestern University and the Illinois School of Architecture; attended the School of Chicago Art Institute; Pennsylvania Academy of the Fine Arts; National Academy of Design, New York; and École des Beaux-Arts, Paris; 1928, 1941, 1943, and 1948, won prizes at the Chicago Art Institute; painted "Portrait of Dorian Gray" and "The Temptation of St. Anthony" for films; member of the National Academy of Design and past president of the Chicago Society of Artists; made surgical drawings for medical units during World War I; is represented in the collections of the Metropolitan Museum, the Museum of Modern Art, Library of Congress and others; lives in Chicago.

KAREL APPEL

PERSONNAGE GRIS, 1953
oil on canvas, 46x35"
lent by the Martha Jackson Gallery, New York

1921, born in Amsterdam; studied at the Royal Academy of Fine Arts, Amsterdam; 1946, first exhibited in a group show of young painters, Stedelijk Museum, Amsterdam; 1948, one of three founders of Dutch "experimental group" which established contact with other young painters in Denmark and Belgium; 1949, organized first exhibition of International Experimental Group, Amsterdam; 1949-51, contributed to *Cobra,* magazine of the international group; 1949, executed fresco for coffee shop in Amsterdam City Hall; fresco covered with wallpaper after press controversy; 1950, moved to Paris; included in 1953 São Paulo Bienal and 1954 Venice Biennale; 1954, first one-man exhibition in U. S., Martha Jackson Gallery; 1955, included in Museum of Modern Art exhibition THE NEW DECADE.

DAVID ARONSON

CHRIST, SOLDIER AND ANGEL, 1953
oil on panel, 30x48"
lent by the Boris Mirski Gallery, Boston

1923, born in Shilova, Lithuania; 1929, brought to U. S. and settled in Boston; studied formal religion for eight years; while in high school, attended classes at School of the Museum of Fine Arts, Boston; 1941, entered School on five-year scholarship; 1944, won first prize and a popular prize at Institute of Contemporary Art, Boston; 1945, first one-man exhibition, Niveau Gallery, New York; 1946, one-man exhibition, Museum of Modern Art; 1946, 1952, 1953, 1954, received prizes from Museum of Fine Arts, Boston; 1954, awarded first prize in Tupperware Art Fund competition; represented in collections of Art Institute of Chicago, Virginia Museum of Fine Arts, Bryn Mawr College and private collections; has taught at School of the Museum of Fine Arts, Boston; now Assistant Professor and Chairman of the Division of Art, Boston University.

ERNST BARLACH

THE SKEPTIC, C. 1937
bronze, 20¼"
lent by Mr. and Mrs. Morton D. May, St. Louis

1870, born in Wedel, Germany; 1888-95, studied at the School of Applied Design, Hamburg, and at the Dresden Academy; 1895-96, Paris, was impressed by the work of Van Gogh; 1897, returned to Hamburg Academy for 3 years and later studied in Berlin; 1905, did first sculpture in wood; 1906, went to South Russia, where he was influenced by the honesty and simplicity of folk carvings; 1907, settled in Güstrow, Mecklenburg, worked mainly in wood; 1923-30, executed memorials in Güstrow, Hamburg, Kiel and Magdeburg which were so opposed to the spirit of Hitler's regime that they were either destroyed or removed; was also influential as a graphic artist; died in 1938.

MAX BECKMANN

~ THE FISHERWOMEN, 1948
oil on canvas, 75x54½"
lent by Mr. and Mrs. Morton D. May, St. Louis

1884, born in Leipzig; trained at Weimar Academy; 1906, joined Berlin Secession, then dominated by the agitated variant of impressionism developed in Germany by Corinth, Liebermann and Slevogt; early compositions bespeak his admiration for Tintoretto and Delacroix; from his youth was concerned with symbolism and metaphysical content; c. 1912, began to simplify his figure compositions, using a few bold motifs, harsh contour and strong color; served in German army during World War I; was greatly affected by the war, during which his themes were bitter and gruesome; 1917, went to Frankfurt where he taught at the Academy; at this time probably drew inspiration from the sculpture and graphic art of the German Middle Ages; 1920's, satirized the vacuousness and exhibitionism of post-war society; late 1920's, lived in Paris; 1937, moved to Holland where he hid from Nazi authorities throughout the war; 1946, his paintings of the war years exhibited in New York; 1947, came to U. S.; taught painting at Washington University, St. Louis, and Brooklyn Museum Art School; died in 1950.

HYMAN BLOOM

TORSO AND LIMBS, 1952
stand oil and dammar varnish on panel, 34x52"
lent by Durlacher Brothers, New York

1913, born in Latvia; 1920, came to U. S.; studied art with Harold Zimmermann, Boston, and Denman Ross, Harvard University; admired the work of Rembrandt, Blake, Rouault, Chagall, Soutine; late 1930's, painted series of synagogue interiors filled with rich pageantry; 1946, 1948, 1954, one-man exhibitions, Durlacher Brothers, New York; 1949, retrospective exhibition, Boris Mirski Gallery, Boston; 1954, retrospective exhibition, Institute of Contemporary Art, Boston; has also exhibited at Museum of Modern Art, Whitney Museum of American Art, Art Institute of Chicago, Venice Biennale (1950), São Paulo Bienal (1951, 1953) and elsewhere; for several years has been painting corpses and severed limbs; lives in Boston.

PAUL BURLIN

INNER SPACE, 1955
oil on canvas, 40x50"
lent by the artist, New York

1886, born in New York; studied in London; 1913, settled in Santa Fe, New Mexico; was impressed by Indian art and ritual; exhibited in Armory Show; 1921-32, lived abroad; 1926, one-man exhibition, Munich; 1939, exhibited at New York World's Fair; 1949, one-man exhibition, New York; has taught at the University of Minnesota, University of Colorado and University of Wyoming; represented in collections of Museum of Modern Art, Whitney Museum of American Art, and others; teaches at Washington University, St. Louis.

ALBERTO BURRI

AIRFLIGHT, 1954
collage, 19x23½"
lent by the Martha Jackson Gallery, New York

1915, born in di Castello, Italy; studied medicine in Città Perugia; began to paint in 1944 while a prisoner of war in Texas; after the war, settled in Rome and devoted all his time to painting; developed characteristic style combining painted areas with burlap and other fabrics sewed together; 1948, first one-man exhibition in Rome; 1952, exhibited in Venice Biennale; 1953, first one-man exhibition in America, Allan Frumkin Gallery, Chicago; 1955, included in exhibition THE NEW DECADE, Museum of Modern Art and circuit.

MARC CHAGALL

SNOW-COVERED CHURCH, 1925
water color on board, 26½x20¼"
lent by the Detroit Institute of Arts, gift of the Friends of Modern Art

1887, born in Vitebsk, Russia; 1908, studied at Imperial School for Protection of Art, St. Petersburg; 1910, went to Paris; 1911-14, exhibited at the Salon des Indépendants; was friendly with Lhote, Delaunay, Apollinaire, Jacob; 1914, one-man exhibition at Der Sturm Gallery, Berlin; 1914-22, in Russia during the war and revolution; 1917, Commissioner of Fine Arts in Vitebsk; founded a school; 1919, did scenery and costumes for Jewish Academic Theater, Moscow; 1922, returned to Paris; 1924, retrospective exhibition in Paris; 1926, first exhibition in New York; 1931, visited Palestine, was greatly inspired for his illustrations for the Bible; 1941, came to U. S.; designed scenery and costumes for two ballets; 1946, retrospective exhibitions in New York and Chicago; 1947, returned to Paris; retrospective exhibitions in London and Amsterdam; 1948, received International Prize for engravings, Venice Biennale; 1951, exhibitions in Jerusalem and Tel Aviv; 1954, one-man exhibition, Galerie Maeght, Paris; lives in southern France.

WILLIAM CONGDON

ISTANBUL NO. 6, 1953
oil on canvas, 40x50"
lent by the Betty Parsons Gallery, New York

1912, born in Rhode Island; studied sculpture with George Demetrios and painting at Pennsylvania Academy of the Fine Arts and the Cape School of Art; traveled in Mexico and Europe; 1947, began to devote his time to painting; 1952, exhibited at Venice Biennale; has had at least six one-man exhibitions in U. S.; has done illustrating for *Life* and other magazines; represented in collections of Metropolitan Museum of Art, Museum of Modern Art, Phillips Collection, Washington, D. C., Detroit Institute of Art and others; spends half of each year in Italy.

LOVIS CORINTH

PROTECTED BY ARMOR, 1915
tempera on canvas, 79x47½"
lent by Mrs. Charlotte Corinth, New York

1858, born in Tapiau, Germany; 1876-87, studied at the academies in Munich, Antwerp and Paris; belonged to so-called German Impressionism but his early style was inspired more by Frans Hals than by the French Impressionists; admired Rembrandt, Goya, Manet and Cézanne; 1887-1900, Munich and Berlin; also traveled widely in Europe; 1911, suffered an apoplectic stroke, at which time his style underwent a pronounced change, becoming strongly expressionistic; in addition to landscapes and flowers, did vigorous portraits; died in 1925; 1937, his work included in DEGENERATE ART show in Munich.

LEONARDO CREMONINI

SEESAW, 1950
oil on canvas, 53¼x68½"
lent by Carnegie Institute, Pittsburgh

1925, born in Bologna, Italy; studied in Milan; 1951, won French Government scholarship to study in Paris; discovered by American critics before he received recognition in Italy; 1952, 1954, exhibitions at Viviano Gallery, New York; 1954, one-man exhibition in Rome; 1955, included in exhibition CONTEMPORARY ITALIAN ART, City Art Museum of St. Louis; represented in the collections of Museum of Modern Art, Albright Art Gallery, Buffalo, Carnegie Institute, Detroit Institute of Arts.

JEAN DUBUFFET

TWO FIGURES IN A LANDSCAPE, 1949
oil on canvas, 35x46"
lent by the Sidney Janis Gallery, New York

1901, born in Le Havre; began painting at 17; studied briefly at the Académie Julian, Paris; lived in Montparnasse; read extensively in ethnology, paleography, and ancient and modern literatures; stopped painting after seven years and became a clerk and later a wine merchant; since then has twice stopped painting and later returned to it; 1944, first one-man exhibition in Paris; 1945, did lithographs exclusively; became intensely interested in *l'art brut*, the work of prisoners, the insane, etc.; has made several stays in North Africa; 1947, first one-man exhibition in America, Pierre Matisse Gallery; 1952, visited New York; 1955, included in Museum of Modern Art exhibition THE NEW DECADE; lives in Paris.

RAOUL DUFY

○ PARIS, 1937
oil on canvas, 76⅛x59"
lent from the collection of Mr. Walter P. Chrysler, Jr., New York

1877, born in Le Havre; worked as a clerk, attending evening classes at the municipal art school; 1900, enrolled at the École des Beaux-Arts, Paris; admired Van Gogh and the Impressionists; 1905, was greatly impressed by the work of Matisse and began to paint in the Fauve manner; earned his living by engraving and fabric design; 1920, painted many landscapes in Vence in southern France; also traveled in Sicily and Morocco; 1937, executed an enormous decorative work for the Palais de l'Électricité at the Paris International Exhibition; 1940-49, lived in southern France; 1951, came to the United States; did many paintings of the American scene; his most familiar style combines a "shorthand" linear framework with clear, vibrant color; died in 1953.

JAMES ENSOR

LE POUILLEUX, 1910
oil on canvas, 32x27½"
lent by Mr. and Mrs. Eric Goldsmith, New York

1860, born in Ostend, Belgium; studied at Brussels Academy; 1880, returned to his native town which he never left again; 1881-82, exhibited at Brussels and Paris Salons; early paintings were often figures set into home environment; 1883-87, the mask became the dominant motif of his paintings; found inspiration in the work of Jacques Callot; 1884, all his entries rejected by Brussels Salon; formation of Les XX group, with which he exhibited; 1889, "The Entry of Christ into Brussels" refused by Les XX, vote taken to expel Ensor from group; 1896, one-man exhibition in Brussels; 1913, first catalog of his prints published; World War I, during German occupation, remained in Ostend and received many visits from German artists; 1929, large retrospective exhibition in Brussels; Ensor made a baron by the Belgian king; 1932, 1939, large exhibitions in Paris; World War II, many works lost in bombings of Ostend; 1946, large exhibition at National Gallery, London; died 1949; 1951, one-man exhibition at Museum of Modern Art.

JACOB EPSTEIN

○ PORTRAIT OF EINSTEIN, 1933
bronze, 16¼"
lent by Mr. Joseph Hirshhorn, New York

1880, born in New York; 1901, worked in a bronze foundry, studying evenings at Art Students League; 1902-06, in Paris; attended École des Beaux-Arts and Académie Julian; c. 1906, went to London; spent much time in British Museum among collections of sculpture from Africa, Egypt and Polynesia; 1907, received first important commission for decoration of British Medical Association buildings; 1908, did first portraits; 1910, became British citizen; 1912, in Paris; knew Modigliani and Brancusi; during World War I, worked in England; 1927, spent four months in New York; had one-man exhibition at Ferargil Galleries; returned to England; received commission to decorate Underground Headquarters Building, the earliest in series of controversial works; executed many portraits; has also done book illustration; 1955, completed important commission for Fairmount Park Art Association, Philadelphia; was granted knighthood; lives in London.

LYONEL FEININGER

○ TRUMPETER IN THE VILLAGE, 1915
oil on canvas, 23¾x29½"
lent from the estate of the artist, New York

1871, born in New York; as a child studied violin with his father; 1887, to Germany to study music; decided to give up music for painting; 1887-91, studied at Kunstgewerbeschule, Hamburg, and Berlin Academy; 1892-93, in Paris; studied for a time at Académie Colarossi; 1893-1906, lived in Berlin; was active as cartoonist and illustrator; 1906-07, lived in Paris; continued to work as cartoonist; 1907, began to devote full time to painting; 1913, invited by Franz Marc to exhibit with Der Blaue Reiter in Berlin; 1919-24, taught painting and graphic arts at Bauhaus, Weimar; 1924, formed Blue Four with Kandinsky, Klee and Jawlensky; 1925-33, artist in residence at Bauhaus, Dessau; 1931, retrospective exhibition, National Gallery, Berlin; after 1933, work included in Nazi DEGENERATE ART exhibitions; 1936, returned to U. S. to teach summer session at Mills College, California; 1937, returned to U. S. to live; 1938, executed murals for New York World's Fair of following year; 1941, exhibited at Musée du Jeu de Paume, Paris; 1946, exhibition at Tate Gallery, London; 1954, one-man exhibition, Stedelijk Museum, Amsterdam; died 1956.

SAM FRANCIS

RED NO. 2, 1954
oil on canvas, 77x45"
lent by the Martha Jackson Gallery, New York

1923, born in California; studied at University of California; 1946-50, painted in San Francisco; was included in group exhibitions in San Francisco; 1950, went to Paris; 1952, first one-man exhibition, Galerie Nina Dausset, Paris; 1953-55, included in group exhibitions in Paris, London, Rome, Stockholm, Chicago and Pittsburgh; 1955, one-man exhibitions in Bern and Paris; is widely represented in private collections in Europe and U. S.; lives in Paris.

ARSHILE GORKY

BETROTHAL I, 1947
oil on canvas, 51¼x40"
lent by the Martha Jackson Gallery, New York

1904, born on Lake Van, Turkish Armenia; drew from an early age; when Turks began systematic extermination of Armenians, his family fled to Russian Transcaucasia; 1920, arrived in New York with a group of Armenian emigrants and went to Boston to live with two sisters who had arrived several years earlier; worked in a factory, but spent so much time drawing that he lost his job; moved to Providence, where he lived for several years; 1925, went to New York; entered the Grand Central School of Art as a student, but because of his talent and his poverty, the director made him a teacher in the sketch class; taught at the school until 1930; 1935, joined the Federal Art Project of the W. P. A., remaining on it for several years; most important work was a series of aviation murals executed for the Newark Airport; 1930, first museum showing at the Museum of Modern Art; 1941, married Agnes Magruder; 1946, inclusion in 14 AMERICANS exhibition at the Museum of Modern Art enlarged his reputation with the public, although the critics were generally hostile or negative; 1946-47, produced works which received highest critical acclaim; committed suicide in 1948.

MORRIS GRAVES

WOUNDED SEA GULL, 1943
gouache, 24¼x28¼"
lent by Mr. John S. Newberry, Jr., Grosse Pointe Farms, Michigan

1910, born in Oregon; since 1911, has made his home in the state of Washington; learned to paint principally by experiment and by association with artists he admired; traveled in Japan, Virgin Islands, France, Mexico and Ireland; his trip to the Orient was of great importance for his art: 1938, developed his characteristic calligraphic technique under influence of Mark Tobey; 1946, awarded Guggenheim fellowship; exhibited at Tate Gallery, London; has had one-man exhibitions in museums throughout the country; 1948, retrospective exhibition, California Palace of the Legion of Honor; represented in collections of Art Institute of Chicago, Metropolitan Museum of Art, Museum of Modern Art, San Francisco Museum of Art and many others; his art and life indicate a man of deeply mystic attitudes, devoted to nature.

GEORGE GROSZ

THE LITTLE MURDERER, 1918
oil on canvas, 26x26"
lent by the artist, Huntington, Long Island

1893, born in Berlin; studied at Dresden Academy and Royal Arts and Crafts School, Berlin; 1913, to Paris; drew from model at Académie Colarossi; 1914-18, twice in German army; twice discharged after illness; 1918, settled in Berlin, joined German Dada movement, made political speeches, had his first one-man exhibition; 1920-30, did designing for theater; 1923, tried and fined for defaming public morals in his *Ecce Homo;* 1931, first one-man exhibition in U. S.; 1932-50, taught intermittently at Art Students League, New York; 1933, settled with his family in New York; 1937, awarded Guggenheim fellowship, which was renewed in 1938; included in DEGENERATE ART exhibition in Munich; 1938, deprived of German citizenship, received final U. S. citizenship papers; 1941, one-man exhibition, Museum of Modern Art; 1945, awarded second prize, Carnegie Institute; 1952, commissioned to do a painted series in Dallas, Texas, "Impressions of Dallas"; has had one-man shows throughout the U. S.; also known for his writings and illustrations; lives on Long Island.

MARSDEN HARTLEY

THE FISHERMAN'S LAST SUPPER, 1938
oil on academy board, 22x28"
lent by Ione and Hudson Walker, New York

1877, born in Lewiston, Maine; studied at Cleveland School of Art, the Chase School and National Academy of Design in New York; 1909, first exhibition at Stieglitz' "291" gallery; 1912-13, first trip to Europe; experimented briefly with cubism and semi-automatic abstract compositions in Paris; exhibited with Der Blaue Reiter, Munich; exhibited in Armory Show, New York; 1914-16, second trip to Europe; continued abstract experiments; 1919, New Mexico, series of expressionist landscapes; 1926-28, Aix-en-Provence; painted under severe discipline of Cézanne's work; 1930, returned to U. S.; took renewed interest in New England landscape; 1938, "archaic memory portraits" of Nova Scotia family and scenes; was one of few American painters to achieve synthesis between American tradition and strong European influences; died in 1943.

ERICH HECKEL

THE BATHERS, C. 1913
oil on canvas, 32¾x37¼"
lent by Mr. and Mrs. Morton D. May, St. Louis

1883, born in Döbeln, Saxony; 1904, began study of architecture in Dresden, but left it a year later to become a painter; developed from a romantic post-impressionist into an expressionist painter; 1905, formed Die Brücke with Kirchner and Schmidt-Rottluff; between 1906-11, met Nolde, Pechstein and Otto Mueller; landscapes done during World War I show the elements in conflict; after 1920, painted landscapes showing pleasant aspects of nature; 1954, one-man exhibition, St. Etienne Gallery, New York; lives in Karlsruhe, Germany, where he teaches at the Academy.

KARL HOFER

THE FAREWELL, C. 1913
oil on canvas, 62¾x31¾"
lent by Mr. and Mrs. Morton D. May, St. Louis

1878, born in Karlsruhe, Germany; studied in Karlsruhe, Stuttgart and Zurich; worked in Rome and for four years in Paris; made two trips to India; was interned in southern France during World War I; early work was influenced by Puvis de Chavannes; later, was impressed by Cézanne, Derain and Picasso; twice won first prizes in Carnegie International exhibitions; after years of banishment by the Nazis, returned to Berlin to become head of West Berlin Academy of Art.

HANS HOFMANN

SERENATA, 1955
oil on canvas, 36x48"
lent by the Kootz Gallery, New York

1880, born in Weissenburg, Bavaria; studied art in Germany; 1907-14, studied in Paris; was well known as teacher and artist while in Europe; 1930, brought to U. S. by University of California; since then has continued to paint and teach and has established his own art schools in Provincetown and New York; has exhibited widely; is represented in the collections of Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Art Institute of Chicago, Walker Art Center and others; lives in New York for a large part of each year.

ALEXEI VON JAWLENSKY

EGYPTIAN GIRL, 1913
oil on canvas, 22¾x21"
lent by Mr. and Mrs. Morton D. May, St. Louis

1864, born at Souslovo, Russia; gave up his career as an officer in the Imperial Guard to become a painter; 1889 on, studied in Moscow at the Academy and with Repine; 1896, studied in Munich with Azbe; influenced by Cézanne and Van Gogh; from 1902, worked alone; 1905, a stay in Brittany and Provence prompted him to use brighter colors; met Matisse; 1909, founded the New Association of Munich Artists with Kandinsky, Kubin, Gabriele Münter and others; was in close agreement with the aims of Der Blaue Reiter although he did not join the movement; painted landscapes, but more often heads and half-length figures, whose form in work done between 1911-14 was simple and monumental; lived in Switzerland during the war; 1921, settled in Wiesbaden; 1924, formed the Blue Four with Kandinsky, Klee and Feininger; as he grew older, the human face became the only theme that interested him, and his color grew lighter and more transparent; died in 1942.

WASSILY KANDINSKY

COMPOSITION WITH NUDE, 1911
oil on canvas, 59x37½"
lent by Mr. and Mrs. Morton D. May, St. Louis

1866, born in Moscow, where he studied law and political economy; 1896, abandoned law career to devote himself to painting; went to Munich to study; 1902, opened school of painting and drawing; 1906, after travel in Tunisia, Holland and Italy, settled near Paris for a year; 1907, returned to Munich; exhibited with Die Brücke; 1910, painted his first entirely non-representational works and wrote treatise, *Concerning the Spiritual in Art;* met Marc, Klee and Macke; 1912, first retrospective exhibition in Berlin; during World War I, retired to Switzerland; after the Revolution, returned to Moscow, where he occupied official posts, organized 22 museums, and directed Museum of Pictorial Culture; 1921, returned to Germany; 1922, became teacher at Bauhaus; formed Blue Four with Klee, Jawlensky and Feininger; 1929, first one-man exhibition in France; 1933, Bauhaus closed by Nazis; his canvases were confiscated and sold as examples of degenerate art; he went to Paris where he remained until his death in 1944.

JONAH KINIGSTEIN

PIAZZA DI SPAGNA, 1954
oil on panel, 49½x31½"
lent by the Alan Gallery, New York

1923, born in New York; studied at Cooper Union Art School; 1942-45, served in U. S. Army Air Corps; 1947-51, lived in Europe; 1953, received Fulbright grant for Italy; has exhibited in Paris at Salon d'Automne, Salon des Jeunes Peintres, Galerie 8 and Galerie des Impressions d'Art; has exhibited in U. S. at Columbus Museum of Art, Metropolitan Museum of Art, Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art, Boston Museum of Fine Arts and elsewhere; is represented in collections of Museum of Modern Art, Whitney Museum of American Art; 1955, one-man exhibition, Alan Gallery, New York; lives in New York.

ERNST LUDWIG KIRCHNER

THE CIRCUS RIDER, 1913
oil on canvas, 79x59½"
lent by Mr. and Mrs. Morton D. May, St. Louis

STANDING WOMAN, 1913
wood, 26"
lent by the City Art Museum of St. Louis

1880, born at Aschaffenburg, Germany; 1901, went to Dresden to study architecture, but gave this up for graphic art; painted in simplified forms and colors; admired Munch, Hodler and the art of native peoples; 1905, was one of the founders of Die Brücke in Dresden; 1911, the members of Die Brücke left Dresden for Berlin; his painting began to convey the acid flavor of the intense, artificial life of Berlin at that time; learned from the plastic structure of cubist paintings, but was primarily interested in the immediate presence of the human being, to whom he tried to give transcendental meaning; 1917, because of illness, left Germany to rest in the mountains in Switzerland; here, in the life of the peasant bound to his surroundings, he found man at peace with nature, and his scenes of peasant life sometimes took on a monumental character; after 1926, developed this theme in large allegorical compositions; committed suicide in 1938.

PAUL KLEE

ON THE LAWN, 1923
water color, 9x10"
lent by Marian Willard Johnson, New York

1879, born near Bern, Switzerland; after hesitating between music and painting, chose the latter; studied at the Academy of Fine Arts, Munich, under Franz von Stuck; after visits to Italy and Paris, settled in Munich where he married a pianist; 1908-10, discovered Cézanne, Van Gogh and Matisse; was a friend of Kandinsky and Franz Marc and exhibited with them; 1913, spent almost a year in Paris before going to Tunisia; up to this time he had been essentially a draftsman and had painted only water colors; he now turned to oil painting; 1920 on, taught at the Bauhaus, first in Weimar, then in Dessau; 1925, his notes on art were published by the Bauhaus under the title *Pedagogical Sketchbook;* 1928, appointed Professor at the Academy of Fine Arts, Düsseldorf; 1933, opposed to Hitlerism, he returned to Switzerland, where he worked until his death in 1940.

FRANZ KLINE

BLACK AND WHITE NO. 1, 1952
oil on canvas, 53x41½"
lent by the Martha Jackson Gallery, New York

1910, born in Wilkes-Barre, Pennsylvania; studied at Girard College, Philadelphia, Boston University and Heatherly's School, England; 1938, went to New York; 1950, 1951, 1954, one-man exhibitions, Egan Gallery; summer 1952, taught at Black Mountain College; 1954, one-man exhibitions, Institute of Design and Allen Frumkin Gallery, both in Chicago; since 1950, has exhibited at the Fogg Art Museum, Galerie de France in Paris, Whitney Museum Annual, Pittsburgh International, and Sidney Janis Gallery, Wildenstein Gallery and Stable Gallery, New York.

OSKAR KOKOSCHKA

FRAU ERFURT, 1921
oil on canvas, 38x24"
lent by Mr. David Daniels, New York

THE SLAVE, 1920
oil on canvas, 43½x32"
lent by Mr. and Mrs. Morton D. May, St. Louis

1886, born in Polcharn, Austria; 1904, went to Vienna to study; influenced by the Jugendstil in his illustrations for *The Boy Dreamers;* began to produce expressionist paintings and dramas which shocked the public; 1908-14, painted psychologically acute portraits in somber colors; 1915, wounded, was an invalid for two years; 1919, became teacher at Dresden Academy; was influenced by Die Brücke in use of bold color; 1924-31, traveled through Europe, North Africa and Asia Minor, painting sites, mountains and cities; 1931, settled in Vienna, but left for Prague after Dollfuss came to power; 1935, went to London; during war years, painted many large allegorical and historical pictures; after the war, did landscapes of the Valais and Italy; 1949, to U. S.; taught summer school under auspices of Boston Museum of Fine Arts; 1952, guest artist, Minneapolis School of Art; 1954, taught summer school, Salzburg, Austria; lives in Villeneuve, Switzerland.

GEORGE KOLBE

GRIEF, 1926
bronze, 24"
lent by Mr. and Mrs. Erich Cohn, New York

1877, born in Waldheim, Saxony; studied at Dresden Academy and in Munich; 1898, went to Paris for a few months at Académie Julian; 1899-1902, lived in Rome where he studied with Louis Tuaillon and sculpture became his chief interest; 1904, returned to Germany and taught at Academy in Berlin; early work was influenced by Rodin; mature work combines simple geometric form with gracious rhythmic movement; executed more than fifteen monuments; died in 1947.

KÄTHE KOLLWITZ

SELF PORTRAIT, 1936
bronze, 14½"
lent by the City Art Museum of St. Louis

PIETA, 1938
bronze, 15¼"
lent by Mr. and Mrs. Erich Cohn, New York

1867, born in Königsberg, Germany, where she grew up in an atmosphere of social and moral idealism; while studying in Munich, was impressed by the writings of Zola, Ibsen and others; this was the beginning of an interest in social democracy; 1891, married Dr. Karl Kollwitz, who maintained an informal clinic and shared her dedication to social service; 1892-96, worked on "The Weavers" print cycle, a sympathetic treatment of the plight of the worker; 1902-05, 2nd print cycle, "Peasant War," published by the Society for Historical Art; this series won her the prize of a year's residence in Florence; c. 1910, began to work in sculpture; after exhibiting at the Paul Cassirer Gallery, Berlin, was made a member of the Berlin Academy of Art and given the title of professor; c. 1919, her style changed, becoming strongly expressionistic; 1923, did a print cycle entitled "War"; 1933, expelled from the Academy by Hitler; 1934-35, produced her last print series, "The Print-Sequence on the Theme of Death"; c. 1936, her husband died, after which she lived as a guest at Moritzburg Castle; died in 1945.

ELAINE DE KOONING

PORTRAIT OF BILL, 1953
oil on canvas, 48x32"
lent by the Stable Gallery, New York

1920, born in New York; 1937-38, attended Leonardo da Vinci School and American Artists School; 1938-47, studied under Willem de Kooning, whom she married in 1943; 1948-49, was *Art News* editorial associate; has contributed many articles since then; 1950, included in NEW TALENT exhibition, Kootz Gallery; 1951-55, exhibited in Artists Annual; 1953, one-man exhibition, Stable Gallery; lives in New York.

WILLEM DE KOONING

○ TWO WOMEN, 1954-55
oil on canvas, 40x50"
lent by the Martha Jackson Gallery, New York

1904, born in Rotterdam, Holland; 1916, apprenticed to decorating firm; 1919, worked under painter Bernard Romein; studied at Académie van Beeldende Kunsten, Rotterdam; 1926, came to U. S.; settled in New York, did murals, decorating, commercial art, and stage design; 1948, 1951, one-man exhibitions, Egan Gallery, New York; 1952-53, taught at Yale School of Fine Arts; 1953, one-man exhibitions at Sidney Janis Gallery, Boston Museum Art School and Workshop Art Center in Washington, D. C.; since 1949 has been included in group shows throughout the U. S., in Europe and in South America.

YASUO KUNIYOSHI

○ MOTHER AND DAUGHTER, 1945
oil on canvas, 40¼x30¼"
lent by Carnegie Institute, Pittsburgh

1893, born in Okayama, Japan; 1906, came to U. S., supported himself with menial jobs; studied in Los Angeles at National Academy of Design and Art Students League; 1920-25, made his living chiefly by photographing art works; 1922, first one-man exhibition; 1925, 1928, toured Europe, where he worked entirely in lithography; 1935, studied in Mexico and Taos, New Mexico on Guggenheim fellowship; taught at Art Students League and New School for Social Research; 1948, retrospective exhibition at Whitney Museum of American Art; died in 1953; 1954, memorial exhibition, National Museum of Modern Art, Tokyo.

RICO LEBRUN

○ ROOSTER ON THE ARM OF THE CROSS, 1950
(No. 157 of the Crucifixion series)
duco on upson board, 96x48"
lent by Jacques Seligmann and Company, Inc., New York

1900, born in Naples, Italy; attended night school at Naples Academy of Arts; World War I, served in Italian army; worked in stained glass factory in Naples; 1924, came to U. S. as representative of his factory; 1925, settled in New York and continued to paint; executed frescoes for New York City Post Office Annex; 1930's, was twice granted Guggenheim fellowship; has taught at Art Students League, Chouinard Art Institute and Jepson Art Institute, Los Angeles; 1953-54, in Mexico; did extensive series of drawings and pasted-paper cutouts; has exhibited at Museum of Modern Art, Art Institute of Chicago, Metropolitan Museum of Art, University of Illinois and elsewhere; has recently been producing paintings and collages of monumental size; lives in West Los Angeles.

WILHELM LEHMBRUCK

STANDING FIGURE, 1910
bronze, 24¾"
lent by Mr. and Mrs. Morton D. May, St. Louis

1881, born at Meiderich-Duisburg in the Ruhr; studied in Düsseldorf and elsewhere for 12 years; 1906, received a prize for sculpture which enabled him to make a trip to Italy, but apparently was not affected by Italian influence; 1907, began to exhibit at Paris salons and was elected a member of the Société des Beaux-Arts; three years later, moved to Paris, where he was influenced by Maillol and created delicate and lyrical figures; from this he turned to a more serious expression inspired by the mysticism of Gothic art; at the outbreak of the war, went to Berlin in a very pessimistic state of mind; a move to Zurich did not improve his outlook, so he returned to Berlin; 1919, was elected a member of the Berlin Academy, but unable to free himself from despair, committed suicide.

JACK LEVINE

NEIGHBORHOOD PHYSICIAN, 1939
oil on panel, 48x30"
lent by the Walker Art Center, Minneapolis

1915, born in Boston; at 14, started painting as pupil and protégé of Denman Ross at Harvard University; lived in Boston until 1942; found a point of departure in the work of Rouault and Soutine; 1946, 1947, received Guggenheim fellowship; 1947, received prizes from Carnegie Institute and Corcoran Gallery of Art; 1948, awarded medal by Pennsylvania Academy of the Fine Arts; represented in collections of Museum of Fine Arts in Boston, Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Walker Art Center, Phillips Collection in Washington, D. C. and many others; lives in New York.

JACQUES LIPCHITZ

THESEUS AND THE MINOTAUR, 1942
bronze, 24½"
lent by Mr. Montfort Dunn, Marine-on-the-St. Croix, Minnesota

1891, born at Druskieniki, Lithuania; 1909-12, studied at the École des Beaux-Arts and Académie Julian, Paris; visited art collections frequently; 1913-20, friendly with Diego Rivera and Juan Gris; 1920, first one-man exhibition, Paris; 1922, executed five reliefs for Barnes Foundation building, Merion, Pennsylvania; 1926, series of sculpture transparents; 1927-31, executed several large sculptures on commission; 1930, first large retrospective exhibition, Paris; 1935, first important exhibition in U. S., Brummer Gallery, New York; 1936-37, awarded gold medal for Prometheus sculpture commissioned for Paris World's Fair; 1941-46 lived in New York, exhibited at Buchholz Gallery, began work on monumental sculpture, "Prometheus Strangling the Vulture," for Ministry of Education and Health building, Rio de Janeiro; 1946, returned to Paris; exhibited at Galerie Maeght; commissioned to make baptismal font for church of Notre-Dame-de-Toute-Grâce, Assy; returned permanently to U. S.; 1948-53, worked on various commissions; 1952, fire destroyed contents of his studio, including model of Virgin of Assy and another important commission; 1954, major one-man exhibition, Museum of Modern Art; lives in Hastings-on-Hudson.

SEYMOUR LIPTON

JUNGLE BLOOM NO. 2, 1955
nickel-silver, 18"
lent by the artist, New York

1903, born in New York; studied at City College and Columbia University, but is self-taught as artist; 1938, had first sculpture exhibition; since 1944 has worked in abstract-expressionist style, first using solid forms, later with soldered metal constructions; has taught sculpture at Cooper Union Art School, New Jersey State Teachers College, and New School for Social Research; his work is included in private and public collections in this country and abroad; lives in New York.

JOHN MARIN

MORNING SCENE, SEA AND LEDGES, 1949
oil on canvas, 24x29"
lent by the Downtown Gallery, New York

1870, born in Rutherford, New Jersey; 1899-1903, studied at Pennsylvania Academy of the Fine Arts and Art Students League; worked in architects' offices for four years; 1905-09, traveled in Europe; did etchings of European architecture, working in Whistlerian style; 1911, returned permanently to U. S., and became closely associated with Stieglitz' "291" gallery; 1912-22, developed most of his basic compositional formulas, within which he has nonetheless maintained freshness and spontaneity; 1936, important retrospective exhibition at Museum of Modern Art; most characteristic medium is watercolor; is represented in museum collections throughout the country; died in 1953; 1955, large John Marin Memorial Exhibition organized by six American museums.

MARINO MARINI

BULL, 1953
bronze, 30½"
lent by the Martha Jackson Gallery, New York

1901, born in Pistoia, Italy; studied painting and sculpture at the Academy of Fine Arts, Florence; worked as painter and draftsman for several years; 1928-38, was often in Paris; 1942-46, worked in Switzerland and traveled in other European countries; 1931, 1935, won prizes for sculpture at Roman Quadrennial Exposition; 1937, won first prize at Paris International Exhibition; 1940, appointed Professor of Sculpture at Brera Academy, Milan; 1949, exhibited in 20TH CENTURY ITALIAN ART, Museum of Modern Art; 1952, special one-man exhibition, Venice Biennale; 1955, included in exhibition CONTEMPORARY ITALIAN ART, City Art Museum of St. Louis; represented in important collections throughout the U. S. and in Europe.

EZIO MARTINELLI

PHOENIX I, 1954
bronze, 9¾"
lent by the Willard Gallery, New York

1913, born in Union City, New Jersey; studied in this country and at Accademia delle Belle Arti, Bologna, Italy; since 1939 has exhibited in group exhibitions in San Francisco, Denver, Chicago, Albany and elsewhere; 1944, won John Gribbel Memorial Award of the Print Club, Philadelphia; is represented in collections of Pennsylvania Museum of Art, Elgin Academy of Fine Arts, Art Institute of Chicago and New York Public Library; is a Fellow, Tiffany Foundation and Barnes Foundation, Merion, Pennsylvania; lives in New York.

GEORGES MATHIEU

PAINTING, 1954
oil on canvas, 29x46"
lent by the Kootz Gallery, New York

1921, born at Boulogne-sur-Mer, France; studied law and philosophy; traveled in England, Belgium, Switzerland, Italy, Spain; 1949-52, one-man exhibitions in Paris; 1949, 1952, 1953, one-man exhibitions in New York; has exhibited in group shows in Edinburgh (1952), Zurich (1952), New York (1952, 1953), London (1953) and many in Paris.

HENRI MATISSE

VENUS, 1919
bronze, 11⅜"
lent by the Baltimore Museum of Art, Cone Collection

1869, born at Le Cateau, France; studied law; worked in an office at St. Quentin as a clerk; 1892, his father consented, after strong resistance, to his career as a painter; went to Paris; studied at Académie Julian and École des Beaux-Arts with Gustave Moreau; became acquainted with Rouault, Camoin and Marquet; copied pictures in the Louvre and painted in a traditional style until he encountered impressionism in late 1890's; came successively under influence of Cézanne and Neo-Impressionists; 1905-08, produced Fauve paintings of bright color and bold form; after 1911-12, worked in an austere way sometimes verging on cubism; 1919-27, returned to a more easy style; favorite theme was the odalisque; 1931, came to U. S. to decorate large hall at Barnes Foundation, Merion, Pennsylvania; this marked a return to an emphasis on stronger form; 1948, commissioned to decorate Dominican Chapel at Vence; also worked extensively in sculpture, engraving, illustration and paper cutouts; died in 1954.

LUDWIG MEIDNER

○ BURNING CITY, 1913
oil on canvas, 26x30¾"
lent by Mr. and Mrs. Morton D. May, St. Louis

1884, born in Bernstadt, Germany; 1903-05, studied in Breslau; 1905-06, worked as fashion designer in Berlin; 1906-07, in Paris; studied at Académie Julian; was friendly with Modigliani; 1907, returned to Berlin; 1911, with two other artists formed group called Die Pathetiker; 1912, exhibited for the first time, Der Sturm Gallery; 1916-18, served in German army; 1925, devoted himself exclusively to writing; 1935-39, taught drawing in Jewish high school, Cologne; 1939, emigrated to London; 1940-41, was interned; 1949, exhibited in group show, London; 1952, made trip to Germany; 1953, settled in Frankfurt am Main.

OTTO MUELLER

SELF PORTRAIT, 1921
oil on canvas, 26x18½"
lent by Mr. and Mrs. Morton D. May, St. Louis

1874, born at Libau in Silesia; 1910, joined Die Brücke group, from whose other members, especially Kirchner, he learned much; until 1925, was obsessed with a single subject, monotoned nudes, somewhat like paper cutouts, against a landscape background; until 1930, was a teacher at Breslau Art High School; in his later work, his color became darker and his subjects more varied and at times exotic; died in 1930.

EMIL NOLDE

○ THE MULATTO, 1915
oil on canvas, 30½x28¾"
lent by the Busch-Reisinger Museum, Harvard University, Purchase, G. David Thompson Fund in Memory of Curt Valentin

1867, born at Nolde in Schleswig; his real name was Emil Hansen, but he changed it to that of his native village; early work was somber in color; 1892-98, taught at the arts and crafts school in St. Gall, Switzerland; studied in Munich, Paris and Copenhagen; 1904, after impressionist beginnings, his touch became stronger and his colors bolder; 1906, joined Die Brücke, but soon broke away because of his solitary nature; 1908, his work attained its most monumental form; 1909, produced large religious compositions and, at the same time, masks and primitive statuettes appeared in his still lifes; 1913-14, was a member of an ethnological expedition that traveled to Russia, China, Japan and Polynesia; later, was attacked by the Nazis, who forbade him to paint; did important work in watercolor and engraving; expressed primitive feeling with intense, often barbaric, color.

JOSÉ CLEMENTE OROZCO

○ THE CEMETERY, 1931
oil on canvas, 27x39⅞"
lent by the Museum of Modern Art, New York

1883, born in Zapotlán, Mexico; 1909, began to paint; studied at Academy of Fine Arts, Mexico City; did political cartoons during the revolution; 1923-27, painted first frescoes at Preparatory School, Mexico City; 1928, exhibition of his drawings of the revolution at Marie Harriman Galleries, New York; toured Europe, was greatly impressed by Byzantine frescoes in Rome and Ravenna; 1930-41, executed frescoes for many institutions including New School for Social Research in New York, Dartmouth College, Palace of Fine Arts in Mexico City and Mexican Supreme Court of Justice; spent his last years in Mexico City; 1947, National Retrospective Exhibition, Palace of Fine Arts, Mexico City; same year, received prize given to the nation's outstanding cultural exponent in all areas of art and science for preceding five years; died in 1949.

PHILIP PEARLSTEIN

THE FACE OF THE CLIFF, 1954
oil on canvas, 40x36"
lent by the artist, New York

1924, born in Pittsburgh, Pennsylvania; studied painting and design at Carnegie Institute of Technology; 1944-46, while in Italy with U. S. Army, saw Florence, Rome and Venice; 1954, included in EMERGING TALENT exhibition, Kootz Gallery, New York; 1955, received M.A. in art history from New York University Institute of Fine Arts; first one-man exhibition, Tanager Gallery; exhibited in Pittsburgh International and Whitney Annual; teaches art part time; lives in New York.

MAX PECHSTEIN

INDIAN AND WOMAN, 1910
oil on canvas, 32½x26¼"
lent by Mr. and Mrs. Morton D. May, St. Louis

1881, born in Zwickau, Saxony; worked as a house painter's apprentice; 1900, studied at Dresden Academy; later traveled to Cambodia and the South Seas; 1906, joined Heckel and Kirchner in Die Brücke, but the following year went to Paris and Italy; contact with these men turned him from an impressionist to an expressionist painter; served on Western Front in World War I; founded the Neue Sezession, with which Der Blaue Reiter later merged; contributed extensively to graphic art of his time; was an original member of the Novemher Gruppe; 1919, went to Berlin to live; 1923, became a professor at the Academy.

CARL-HENNING PEDERSEN

CHINESE LANDSCAPE, 1950
oil on canvas, 41⅜x50"
lent by the artist, Copenhagen

1913, born in Copenhagen, Denmark; is self-taught as painter; 1936, exhibited for the first time, Salon d'Automne, Copenhagen; 1939, traveled in Germany and France; 1940-49, was member of Danish abstract group which published a review, *Helhesten (The Hell Horse);* 1948, exhibited at Venice Biennale; traveled and painted in Iceland; 1950, first one-man exhibition, Copenhagen; was awarded Eckersbergmedal by Royal Danish Academy; 1948-55, traveled and painted in Greece, France and Italy; 1952 and 1955, exhibited in Pittsburgh International; has also exhibited in Paris, Oslo, Stockholm, Amsterdam, The Hague, Brussels and Basel; lives in Copenhagen.

PABLO PICASSO

THE MOTHER, 1901
oil on canvas, 29½x20"
lent by the City Art Museum of St. Louis

GRANDE DANSEUSE, 1907
oil on canvas, 59x39¼"
lent from the collection of Mr. Walter P. Chrysler, Jr., New York

STILL LIFE WITH CHERRIES, 1943
oil on canvas, 29x36½"
lent by Mr. and Mrs. Morton D. May, St. Louis

1881, born at Malaga, Spain; 1895-1901, painted realistic portraits, still lifes; 1901, in Paris, influenced by Toulouse-Lautrec and El Greco; 1902-04, "Blue" period; 1904, settled in Paris; 1905-06, "Rose" period; 1907-08, impressed by Cézanne and Negro sculpture, he collaborated with Braque to invent cubism; 1908-13, analytical cubism; 1908-10, facet cubism; 1909, first cubist sculpture; 1912-14, did collages which influenced Dada movement; 1913 on, synthetic cubism; 1917, in Rome; did stage sets for Diaghilev's ballet company; 1918-25, worked in "classic" style, did many portraits; 1925, surrealist phase; 1928-34, did sculpture and constructions; 1937, painted "Guernica"; 1939, exhibition in New York, PICASSO: 40 YEARS OF HIS ART; 1944, large exhibition at Salon d'Automne, Paris; 1945, exhibited with Matisse, Victoria and Albert Museum, London; 1947-50, did lithography and etchings; worked at Vallauris Potteries; 1953, retrospective exhibitions in Rome, Milan, Lyons and New York; lives in Cannes.

CLAYTON S. PRICE

WOLVES, C. 1944
oil on paperboard, 26x30"
lent by Mr. and Mrs. Milton Lowenthal, New York City

1874, born on a ranch, Iowa; until about 45, worked as cowhand and ranchman; 1905, spent a year at St. Louis School of Art; 1909-10, did illustrating for *Pacific Monthly* in Portland, Oregon; 1918, went to San Francisco and Monterey; devoted his time to painting; 1929, moved to Portland; one-man exhibition, Meier and Frank Galleries in Portland; worked on Oregon WPA Federal Art Project; did murals for Pendleton High School and Beach School, Portland; 1942, one-man exhibition, Portland Art Museum; 1945, one-man exhibition, Valentin Gallery, New York; 1946, included in 14 AMERICANS exhibition at Museum of Modern Art; represented in collections of Detroit Institute of Arts, Portland Art Museum, Seattle Art Museum and others; died in 1950; 1951, memorial exhibition, Walker Art Center, Minneapolis.

ABRAHAM RATTNER

STORM COMPOSITION, 1955
oil on canvas, 30x40"
lent by Paul Rosenberg and Company, New York

1895, born in Poughkeepsie, New York; studied art and architecture at George Washington University; also studied at Corcoran School of Art, Pennsylvania Academy of the Fine Arts, and at Académie Julian, École des Beaux-Arts, Académie de la Grande Chaumière and Académie Ranson in Paris; has exhibited widely in this country and at Salon des Tuileries and Salon des Indépendants in Paris; 1919, received Cresson traveling fellowship from Pennsylvania Academy of the Fine Arts; 1946, won prize in Pepsi-Cola show; 1947, took first prize in La Tausca exhibition; lives in New York.

THEODORE ROSZAK

INVOCATION NO. 1, 1947
bronze, 24½"
lent by the Pierre Matisse Gallery, New York

1907, born in Poland; 1909, brought to U. S.; studied at Art Institute of Chicago, National Academy of Design, Columbia University and abroad; worked first as a painter; 1935-45, did abstract constructions, severely geometric in form; after 1945, his style changed to violent themes expressed with molten forms in welded or brazed metal; 1930, awarded medal at World's Fair, Poznan, Poland; since 1932, has exhibited annually at Whitney Museum of American Art; has also exhibited in group shows throughout the U. S. and in international shows abroad; 1948, 1951, won Logan Medal at Art Institute of Chicago; 1951, received purchase award at São Paulo Bienal; represented in collections of Museum of Modern Art, Whitney Museum of American Art, Art Institute of Chicago, Tate Gallery in London, Museu de Arte Moderna, São Paulo, Brazil, and others; since 1941 has taught sculpture at Sarah Lawrence College, where he is now chairman of the art department; lives in New York.

GEORGES ROUAULT

THE JUDGES, C. 1907
oil and gauche on paper, 24¾x18¾"
lent by the Portland Art Museum

1871, born in Paris; grew up in a family of artisans; at 14 was apprenticed to a stained glass maker; from this work he gained a craftsman's integrity and retained a taste for colors bounded with a heavy black line; trained at the École Nationale des Arts Décoratifs and the École des Beaux-Arts, where he became a favorite pupil and friend of Gustave Moreau; 1905-18, painted the clowns, prostitutes, judges and Christs which earned him his first acclaim as a major artist; 1907, worked at ceramics and met Odilon Redon; 1917-27, did a series of etchings for Ambroise Vollard to illustrate various works and *Miséréré et Guerre*, published in 1948; did settings for the Ballets Russes; since 1932, painting has again become the major part of his production; clowns and judges have remained his themes, but without the violence of his early work; landscapes and religious scenes have become more numerous.

KARL SCHMIDT-ROTTLUFF

LANDSCAPE, 1913
oil on canvas, 30x35½"
lent by Mr. and Mrs. Morton D. May, St. Louis

1884, born in Rottluff, Germany; was trained in architecture, from which he turned to painting and graphics; 1905, was one of the founders of Die Brücke; 1905-10, his painting style was closely linked with first Brücke style, a result of work done in common; did monumental woodcuts in black and white, often using religious subject matter; 1915-18, served in the war, after which he returned to Berlin to live; 1923-29, visited Italy, Dalmatia and Paris; 1930, taught at German Academy, Rome; returned to Berlin, where he taught in his own art school; also works in mosaics, tapestries, stained glass and sculpture.

BEN SHAHN

ITALIAN LANDSCAPE, 1943-44
tempera on paper, 27½x36"
lent by the Walker Art Center, Minneapolis

SIX, 1952
tempera on linen canvas over plywood, 40x27"
lent by the Baltimore Museum of Art, Edward Joseph Gallagher III Memorial Collection

1898, born in Kaunas, Lithuania; 1906, came to U. S.; worked during day at lithography, attended high school at night; attended New York University and City College of New York; studied at National Academy of Design; 1925-29, spent much time in France and North Africa; 1930, 1932, 1933, one-man exhibitions in New York; 1933, worked for Diego Rivera on murals for Rockefeller Center, New York; 1935-38, did photography and designing for Farm Security Administration; has done murals in public and community buildings in several eastern cities; 1944, 1949, 1951, one-man exhibitions of drawings, New York; 1947, one-man shows, Museum of Modern Art and circuit, and Arts Council of Great Britain, London and circuit; since 1947, has taught intermittently; 1954, special exhibition, Venice Biennale; since the war, has alternated between American and European subjects; has also done illustrating for magazines; represented in collections throughout the U. S.; is known for his interest in social issues, which have always played a part in his painting; lives in Roosevelt, New Jersey.

DAVID ALFARO SIQUEIROS

HANDS, 1949
duco on composition board, 48⅛x39⅜"
lent by the Museum of Modern Art, New York, gift of Henry R. Luce

1898, born in Chihuahua, Mexico; as a reward for loyalty to Carranza during military revolution, was sent to Europe as a military attaché and served in Madrid and Paris, where dealers began to notice his paintings; 1922, returned to Mexico City; painted first mural at Preparatory School, Mexico City; 1924, his frescoes mutilated during student riot, he left in anger for Guadalajara, where he inaugurated politico-social activities among workers' syndicates; also executed frescoes in chapel and old university, Guadalajara; has been involved in political activities in many countries; 1938, in Spain; served with Loyalist forces in Civil War; has traveled and painted in South America and the U. S.; shares permanent mural exhibition at Palace of Fine Arts, Mexico City, with Orozco and Rivera; 1950, took second prize in oil painting, Venice Biennale.

DAVID SMITH

CLOISTRAL LANDSCAPE, 1946
bronze and stainless steel, 12" high
lent by the Willard Gallery, New York

1906, born in Decatur, Indiana; studied at Ohio University, George Washington University and Art Students League; spent a year of travel and study in Europe; example of work by Gonzalez suggested use of iron and forge for sculpture; 1933, did first steel sculpture; 1934-41, had workshop in Terminal Iron Works, Brooklyn; 1938, first one-man exhibition in New York; 1941, set up his own workshop in Bolton Landing, New York; has had more than 15 one-man exhibitions, including Walker Art Center, Skidmore College and Albany Institute of History and Art; 1950-51, twice received Guggenheim fellowship; is represented in collections of Museum of Modern Art, Whitney Museum of American Art, Detroit Institute of Arts, Walker Art Center and others; lives in Bolton Landing, New York.

CHAIM SOUTINE

PEASANT BOY, 1919
oil on canvas, 24½x21"
lent from the collection of Mr. and Mrs. Ralph F. Colin, New York

GORGE DU LOUP, N.D.
oil on canvas, 24¾x33½"
lent by the Phillips Collection, Washington, D. C.

1894, born at Smilovich near Minsk; 1908, went to Vilna for two years of study at the Academy of Fine Arts; 1911, with funds supplied by a doctor who had befriended him at Vilna, he enrolled at the École des Beaux-Arts in Paris, where he came to venerate Tintoretto, Rembrandt and Courbet; was a friend of Modigliani, Chagall and Kisling; 1919, the collector and art patron Zborowski sent him to paint at Céret in the Pyrénées-Orientales, where he stayed almost three years producing frenzied, distorted landscapes; also painted still lifes of dead animals and numerous portraits; 1927, painted series of choir boys; 1940, during the German Occupation, took refuge in a village in the Touraine, where he continued to paint landscapes; consistently refused to exhibit during his life because of dissatisfaction with his work; died in 1943.

GRAHAM SUTHERLAND

CRUCIFIXION, 1947
oil on canvas, 22x18"
lent by Mr. and Mrs. Robert L. Cardozo, Westmount, Quebec

1903, born in London; studied at Goldsmith's School of Art; concentrated on etching and illustrating for several years; came under the influence of William Blake and his disciple Samuel Palmer and of the Surrealists; 1936, after a visit to Pembrokeshire, his style showed a marked change; nature seemed to suggest to him a new psychic universe of strange forms and colors; has also devoted considerable time to portraiture in recent years; 1944, commissioned to decorate a church at Northampton; 1951, painted a large panel, "The Origins of the Earth," for the Festival of Britain; comprehensive retrospective exhibitions have been shown at the Venice Biennale (1952), Musée Nationale de l'Art Moderne, Paris (1952), Stedelijk Museum, Amsterdam (1953).

HAROLD TOVISH

PARABLE I, 1955
bronze, 87/8x41"
lent by the artist, Florence

1921, born in New York; 1938, began serious study of sculpture; studied with WPA Art Project and at Columbia University as a scholarship student; World War II, served in American army; 1947-49, taught sculpture at New York State College of Ceramics; 1949-51, in Paris; studied with Ossip Zadkine and at Académie de la Grande Chaumière; 1951-54, taught sculpture at University of Minnesota; 1953, one-man exhibition, Walker Art Center; has exhibited at Galerie 8, Paris, and at museums throughout the country including Metropolitan Museum of Art, Whitney Museum of American Art, Toledo Museum of Art, Denver Art Museum and San Francisco Art Association; is presently working in Florence.

MAX WEBER

WAYFARERS, 1944
oil on canvas, 26⅜x32¼"
lent by Mr. and Mrs. Otto Spaeth, New York

1881, born in Bialystok, Poland; 1891, came to U. S.; studied at Pratt Institute, Brooklyn; traveled in Spain, Italy, the Low Countries; 1905-08, in Paris; studied with Matisse; 1908, returned to U. S. impressed by El Greco, Cézanne, the Fauves and African tribal sculpture, all of which influenced his work of the next few years; after 1911, his style became increasingly cubistic; c. 1918, returned to a more representational manner and developed his expressionistic figure style; has won numerous prizes; represented in many collections including Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Art Institute of Chicago, Los Angeles County Museum, Baltimore Museum of Art and Walker Art Center.

KARL ZERBE

PORTRAIT OF KOKOSCHKA, 1949
polymer-tempera on panel, 40x24"
lent by the Alan Gallery, New York

1903, born in Berlin; 1922-26, studied in Munich and Italy; 1934, came to U. S. and has since become a citizen; first one-man exhibition in U. S. at Germanic Museum of Harvard University; 1936-37, lived in Mexico; 1938, trip to Europe; 1943, received first prize at Institute of Contemporary Art, Boston; 1948, third prize at Carnegie Institute; 1953, first prize, Boston Festival of Arts; is represented in collections of Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Art Institute of Chicago, Los Angeles County Museum and many others; head of department of painting, School of the Museum of Fine Arts in Boston; lives in Belmont, Mass.

CATALOG OF WORKS EXHIBITED AT THE WALKER ART CENTER ONLY

LENDERS

The A.C.A. Gallery; The Albright Art Gallery; Baltimore Museum of Art; Cleveland Museum of Art; Collection of Mr. Walter P. Chrysler, Jr.; The Downtown Gallery; Mr. Montfort Dunn; Durlacher Brothers; The Feigl Gallery; Mr. Paul Granlund; Collection of Mr. and Mrs. Harold Kaye; The Kootz Gallery; Mr. and Mrs. Samuel Maslon; Mr. and Mrs. Morton D. May; The Minneapolis Institute of Arts; The University of Nebraska Art Galleries; Mr. Charles Bolles Rogers; Mr. Samuel Rosenberg; The Stable Gallery; The Walker Art Center; Ione and Hudson Walker; Yale University Art Gallery; Collection of Mr. and Mrs. Charles Zadok.

FRANCIS BACON

PORTRAIT OF A BUSINESSMAN, 1955
oil on canvas, 23x19"
lent by Durlacher Brothers, New York

1910, born in Dublin; spent youth in Ireland, has since lived in England; is almost completely self-taught as artist; c. 1945, first became known as painter; 1949, first one-man exhibition, Hanover Gallery, London; 1952, visited Africa; 1953, one-man exhibition, Durlacher Brothers, New York; 1954, exhibited in Venice Biennale; 1955, included in exhibition THE NEW DECADE, Museum of Modern Art and circuit; lives in London and spends part of each year in Monte Carlo.

HEINRICH CAMPENDONK

THE WOODCARVER, 1924
oil on canvas, 27¾x34¾"
lent by the Yale University Art Gallery, Collection of the Société Anonyme, New Haven

1889, born in Krefeld, Germany; studied with Dutch painter Jan Thorn-Prikker, who called his attention to Cézanne, Van Gogh, Fra Angelico and Giotto; learned techniques of mural painting and stained glass working as assistant in Cathedral of Osnabrück; 1910, returned to his home in Krefeld, where he worked alone; 1911, his work seen by Kandinsky and Marc, invited to join Der Blaue Reiter; work interrupted by World War I, after which he settled with his family at Seeshaupt on the Starnberger See; 1920, first trip to Italy, where he saw Ravenna mosaics and works by Giotto and Fra Angelico; 1922, returned to Krefeld, where he designed stage settings; only living member of Der Blaue Reiter.

NICHOLAS CARONE

HEAD NO. 7, 1954
oil on paper mounted on wood, 27x41"
lent by the Stable Gallery, New York

1917, born in New York; studied at National Academy of Design and Art Students League in New York, and in Rome; 1941, was awarded Prix de Rome; 1950, received Fulbright grant; has traveled in Italy, France, Switzerland and England; is represented in private collections in U. S. and Rome; teaches privately; lives in East Hampton, Long Island, New York.

MARC CHAGALL*

THE FLYING FISH, 1948
oil on canvas, 26x25½"
lent by the Room of Contemporary Art, Albright Art Gallery, Buffalo

ARTHUR DOVE

SUNSET NO. 3, N.D.
oil on canvas, 24⅞x35⅛"
lent by the Yale University Art Gallery, Collection of the Société Anonyme, New Haven

1880, born in Canandaigua, New York; studied painting at age 9 with private tutor; attended private and public schools; 1903, was graduated from Cornell University; for a time supported his painting by farming and commercial illustration; was friend of Alfred Stieglitz, at whose "291" gallery he had his first one-man exhibition; 1912-46, had annual show at Stieglitz galleries; achieved success late in life after years of exhibiting to an unresponsive public; died 1946; is represented in many public and private American collections.

PHILIP EVERGOOD

WOMAN AT SEA, 1954
oil on canvas, 54x25"
lent by the A. C. A. Gallery, New York

1901, born in New York; studied at Slade School in London, Art Students League of New York and Académie Julian in Paris; has traveled extensively in Europe; 1935 and 1946, received prizes from Art Institute of Chicago; 1949, was awarded medal by Pennsylvania Academy of the Fine Arts and second prize in Carnegie Institute show; 1951, received first prize in Long Island Art Festival and second purchase prize at Corcoran Gallery of Art in Washington, D. C.; is represented in collections of Museum of Modern Art, Whitney Museum of American Art, Museum of Fine Arts in Boston, Art Institute of Chicago and elsewhere; lives in Southbury, Connecticut.

ALBERTO GIACOMETTI

HEAD OF DIEGO, 1954
bronze, 13¼"
lent from the collection of Mr. and Mrs. Charles Zadok, Milwaukee

1901, born in Stampa, Switzerland; son of noted Swiss painter, Giovanni Giacometti; studied at École des Arts et Métiers, Geneva, and in Venice and Rome; 1922, moved to Paris; worked several years in studio of Bourdelle; after 1926, did quasi-abstract constructions; c. 1930, joined Surrealists; 1935-40, worked from model, beginning long series of elongated heads and figures; 1955, important retrospective exhibition, Guggenheim Museum; lives in Paris.

LEON GOLUB

BURNT MAN NO. 2, 1954
oil and rubber on board, 48x20"
lent by the Feigl Gallery, New York

1922, born in Chicago; studied at University of Chicago and Art Institute of Chicago; 1944-45, served with American army in Europe; 1950-54, one-man exhibitions at Contemporary Gallery, Chicago, Purdue University, Bordelon Gallery, Chicago, Wittenborn and Company, New York, Kerrigan-Hendricks Gallery, Chicago, and Artists' Gallery, New York; has exhibited in group shows at Pennsylvania Academy, Brooklyn Museum, University of Manitoba, Heidelberg, Germany, Mexico City, Guggenheim Museum and elsewhere; teaches at Wright Junior College, Chicago, and Northwestern University.

PAUL GRANLUND

DISSOLUTION, 1955
bronze, 8"
lent by the artist, Minneapolis

1925, born in Minneapolis; 1943-46, served in U. S. Army Air Force; studied at Gustavus Adolphus College and University of Minnesota; 1953-54, attended Cranbrook Academy of Art as scholarship student; 1954-55, received Fulbright grant to study in Italy; 1956, first one-man exhibition, Walker Art Center; has taught sculpture at University of Minnesota and Cranbrook Academy of Art; is represented in collections of Minneapolis Institute of Arts and Cranbrook Academy of Art Galleries; teaches sculpture at Minneapolis School of Art; lives in Minneapolis.

WILLIAM GROPPER

DON QUIXOTE AT THE WINDMILL, N.D.
oil on masonite, 12x16"
lent by Mr. and Mrs. Samuel Maslon, Wayzata, Minnesota

1897, born in New York; in spite of great financial difficulties, studied at National Academy of Design, Ferrer School and New York School of Fine and Applied Arts; was impressed by Robert Henri, George Bellows and Howard Giles among his teachers; from 1919, worked as newspaper artist for several New York daily papers; has done cartoons for numerous periodicals; has received many awards and prizes, several of them for lithographs and drawings; 1937, received Guggenheim fellowship; has done murals for post office at Freeport, Long Island, New York, Northwestern Postal Station in Detroit, Michigan, new Department of the Interior building in Washington, D. C. and Schenley Corporation; 1954, published portfolio of lithographs of American folklore; also writes; is represented in more than thirty-five museums in U. S. and Europe; lives in Croton-on-Hudson, New York.

DAVID HARE

THE ROOSTER, 1947
bronze, 28x14"
lent by the Kootz Gallery, New York

1916, born in New York; attended school in New York, Colorado and California; worked first in color photography; 1939 and 1940, one-man exhibitions of color photographs in New York; 1941, published portfolio on Indians of New Mexico and Arizona; 1942, began to do sculpture, taking surrealist work of Giacometti as point of departure; 1951-52, lived in France; has exhibited extensively; lives in New York.

MARSDEN HARTLEY*

MILITARY, 1913
oil on canvas, 39¼x39¼"
lent by Ione and Hudson Walker, courtesy of the University Gallery, University of Minnesota

HERBERT KATZMAN

BROOKLYN BRIDGE, 1951-52
oil on canvas, 54x60"
lent by the Downtown Gallery, New York

1923, born in Chicago; as a child, took art classes at Art Institute of Chicago and decided to become a painter; 1940-42, enrolled in Institute's adult classes; 1942-44, served in U. S. Navy; 1944-46, resumed studies at Art Institute of Chicago; 1947-50, with the help of John Quincy Adams Traveling Fellowship and "G. I. Bill" funds, lived in Europe, chiefly Paris; worked independently for the most part; 1952, included in 15 AMERICANS exhibition, Museum of Modern Art; has exhibited widely in group exhibitions; lives in New York.

ROGER KUNTZ

ÎLE DE LA CITÉ NO. 1, 1954
oil on canvas, 36x36"
lent by the Landau Gallery, Los Angeles

1926, born in Texas; moved to southern California as a child; World War II, served in American army; studied at Scripps College, Claremont, California; 1950, studied and traveled in Europe; since 1950, has had one-man exhibitions in Claremont, San Diego, Los Angeles, Pasadena and New York; has received prizes from National Academy of Design, Denver Art Museum, Los Angeles County Museum and Dallas Museum; is represented in many museums and private collections; teaches at Scripps College.

FRANZ MARC

THE BLUE HORSES, 1911
oil on canvas, 41¼x71½"
lent by the Walker Art Center, Minneapolis

1880, born in Ried, Germany; studied at Academy in Munich; 1903, came in contact with impressionism during a stay in Paris; was also in contact with Jugendstil movement in Munich; 1909, during second visit to Paris, was strongly impressed by Van Gogh; 1910, met August Macke, who remained his best friend; also knew Kandinsky, with whom he published the Blaue Reiter almanac; 1911-14, found subject matter in animals, whose nobility and innocence he greatly admired; most important influence on formal aspect of his work was that of Delaunay; 1913, forms in his paintings began to interpenetrate and become crystalline; 1914, began producing deeply lyrical abstract compositions; fought in World War I; 1916, was killed at Verdun.

CORRADO DI MARCA-RELLI

SEATED FIGURE, 1955
collage, 25x20"
lent by the Stable Gallery, New York

1913, born in Boston, Massachusetts; spent childhood in Europe; 1927, returned to U. S.; studied in New York: 1948, first one-man exhibition, Niveau Gallery; 1949-53, one-man exhibitions at Niveau Gallery, Cortile Gallery in Rome, New Gallery and Stable Gallery; 1954, won Logan Award at Art Institute of Chicago; 1954-55, appointed visiting art critic at Yale University; lives in East Hampton, Long Island, New York.

GERHARD MARCKS

MAD DOG, 1950
bronze, 5"
lent by Mr. and Mrs. Morton D. May, St. Louis

1889, born in Berlin; studied under sculptor Richard Schiebe; later met and came under influence of George Kolbe and August Gaul; 1912-18, served in German army; was wounded in war and studied at Bauhaus in Weimar while recovering, working on woodcuts and woodcarvings; 1919, appointed director of Ceramics Department, Bauhaus; 1925-33, was director of and teacher at the School of Arts and Crafts at Halle, Saxony; 1933, was dismissed and called degenerate; World War II, much of his work destroyed by bombs; 1945, fled to Hamburg to avoid the Russians; 1949, completed figures for niches on facade of 14th-century Catherine Church, Lubeck; also has done memorials to the dead in Hamburg, Cologne and Mannheim; lives in Cologne.

ANDRÉ MASSON

GLACIER ET TORRENT, 1949
oil on canvas, 40x50½"
lent from the collection of Mr. Walter P. Chrysler, Jr., New York

1896, born at Balagny, France; studied in Brussels and at École des Beaux-Arts, Paris; 1914, trip to Italy; 1919, settled in Paris; 1924, first exhibition at Galerie Simon; 1924-28, met André Breton, Miró, Max Ernst and others; exhibited with Surrealists; 1929-32, traveled to Germany and Holland; 1933, exhibited with Miró at Pierre Matisse Gallery, New York; 1934-36, stayed in Catalonia; 1937, returned to France; second surrealist period; 1942-45, in U. S.; did graphic work; 1946, returned to France; did theater design; 1947, settled in Aix-en-Provence; 1949, illustrated *The Conquerors* by André Malraux; 1950, large exhibition with Giacometti at Kunsthalle, Basel; 1955, one-man exhibition in London.

HENRI MATISSE*

BLUE NUDE, c. 1907
oil on canvas, 36¼x55⅛"
lent by the Baltimore Museum of Art, Cone collection

ALFRED MAURER

NUDE, c. 1927
oil on composition board, 39x24"
lent by Ione and Hudson Walker, courtesy of the University Gallery, University of Minnesota

HEAD, 1929
oil on gesso panel, 21⅜x18"
lent by Ione and Hudson Walker, courtesy of the University Gallery, University of Minnesota

1868, born in New York; left school to work in family lithographic business; studied evenings at National Academy of Design; 1897, went to Paris; studied briefly at Académie Julian; 1901, won first prize, Carnegie International; 1905, received awards in Munich and Liége; 1909, first one-man exhibition with John Marin at Photo-Secession Gallery, New York; 1913, one-man exhibition at Folsom Galleries in New York; exhibited in Armory Show; 1917, exhibited with Society of Independent Artists for the first time; 1924, was "discovered" by E. Weyhe and exhibited at his gallery several times in subsequent years; c. 1925, contents of his Paris studio sold for back rent; 1928, began to paint less because of illness; 1931, last one-man exhibition at Weyhe's; 1932, committed suicide.

HENRY MOORE

WARRIOR WITH SHIELD, 1953-54
bronze, 64"
lent by the Minneapolis Institute of Arts

1898, born at Castleford, Yorkshire, England; 1916, taught elementary school at Castleford; 1917-19, served in army; 1919-21, attended Leeds School of Art; 1921-25, attended Royal College of Art as scholarship student; visited British Museum frequently; 1925, visited Paris and Italy on traveling scholarship; 1926-31, taught sculpture at Royal College of Art; 1928, executed first public commission, a relief for the Underground Building, St. James' Park; first exhibition at Warren Gallery, London; 1931, professor at Chelsea School of Art; 1940-42, official war artist; became famous for shelter drawings; 1943-44, executed Madonna and Child for St. Matthew's Church, Northampton; 1946, retrospective exhibition, Museum of Modern Art; 1948, awarded International Sculpture Prize, Venice Biennale; 1950, retrospective exhibition, Musée Nationale de l'Art Moderne, Paris; 1950-51, executed "Reclining Figure" for 1951 Festival of Britain; 1951, retrospective exhibition, Tate Gallery, London; lives in Hertfordshire.

JOSÉ CLEMENTE OROZCO*

CRUCIFIXION, N.D.
oil on canvas, 24x36"
lent by Mr. Charles Bolles Rogers, Minneapolis

ABRAHAM RATTNER*

THE HENCHMAN, 1944
oil on canvas, 28¾x23¼"
lent by Mr. Montfort Dunn, Marine-on-the-St. Croix, Minnesota

SAMUEL ROSENBERG

THE WORD, 1949
oil on masonite, 30x25"
lent by the artist, Pittsburgh

1896, born in Philadelphia; studied at Carnegie Institute of Technology; 1917-28, founded and directed Irene Kaufmann Settlement Art School; 1922, first one-man exhibition, Carnegie Institute; 1937-45, director of art department, Pennsylvania College for Women; 1937-55, one-man exhibitions in Pittsburgh, New York, Youngstown, Philadelphia, Boston, Cleveland and elsewhere; has exhibited widely in group exhibitions throughout the U. S.; is represented in collections of Carnegie Institute, Encyclopaedia Britannica, University of Pittsburgh and many others; is professor of painting and design at Carnegie Institute; lives in Pittsburgh.

GEORGES ROUAULT*

CRUCIFIXION, 1922-24
oil on canvas, 39½x29½"
lent by the Minneapolis Institute of Arts

EGON SCHIELE

PORTRAIT OF PARIS VON GUTERSLOH, 1918
oil on canvas, 55½x43½"
lent by the Minneapolis Institute of Arts

1890, born in Tulln, Austria; as a child, had exceptional drawing ability; studied at Academy of Fine Arts, Vienna; was greatly impressed by the vitality of Van Gogh's art, began to produce vast numbers of drawings and paintings; gained recognition in Vienna, Berlin and Prague; 1915-17, served in Austrian army; took up painting again after the war and became a dominant figure in Austrian art; 1918, died during influenza epidemic.

GÉRARD SCHNEIDER

PAINTING MAY, 1955
oil on canvas, 38½x25½"
lent by the Kootz Gallery, New York

1896, born in St. Croix, Switzerland; was early initiated by his father into techniques of 17th- and 18th-century craftsmanship; also learned restoration and mural painting; 1916-19, wishing to devote himself to serious painting, went to Paris; studied at École des Arts Décoratifs and École des Beaux-Arts; 1919, returned to Switzerland; 1920, first one-man exhibition; 1922, returned to Paris; resumed restoring and decorating but continued his personal research; c. 1935, painted in semi-abstract style with surrealist overtones; during World War II, volunteered services to French government; c. 1944, worked in totally abstract style; attracted wide attention immediately after war; 1946, exhibited in first post-war abstract group exhibition, Galerie Denise René; 1948, became French citizen; has exhibited widely in group exhibitions; is represented in important European collections.

DAVID SMITH*

ROYAL BIRD, 1948
steel, 21¾"
lent by the Walker Art Center, Minneapolis

PIERRE SOULAGES

PAINTING DECEMBER 14, 1954
oil on canvas, 51x38"
lent from the collection of Mr. and Mrs. Harold Kaye, New York

1919, born in Rodez, France; began to paint after completing high school (lycée) studies; 1938, visited Paris and saw work by Picasso for the first time; 1939-40, served in French army; during Occupation, worked in central France as a farmer; 1946, settled in Paris; 1949, first one-man exhibition, Galerie Lydia Conti; did designs for ballet; 1951, one-man exhibition, Copenhagen; did stage sets for a play produced by Louis Jouvet; 1952, one-man exhibition, Munich; included in Venice Biennale; 1954, one-man exhibition, Kootz Gallery, New York; included in exhibition YOUNGER EUROPEAN PAINTERS, Solomon R. Guggenheim Museum; 1955, included in exhibition THE NEW DECADE, Museum of Modern Art and circuit; lives in Paris.

GRAHAM SUTHERLAND*

PALM AND HOUSE, 1947
oil on canvas, 43¾x36½"
lent by the University of Nebraska Art Galleries, Lincoln

RUFINO TAMAYO

WOMEN REACHING FOR THE MOON, 1946
oil on canvas, 36¼x26"
lent by the Cleveland Museum of Art, gift of Hanna Fund

1899, born in Oaxaca, Mexico; studied at the Academy of Fine Arts, Mexico City; 1921, appointed head of the Department of Ethnographic Drawing in the National Museum of Archeology; 1928, became professor at the Academy of Fine Arts, Mexico City; beginning in 1926, made several visits to the U. S.; 1938, settled in New York, remaining in the U. S. until 1953; is represented in the permanent collections of museums in Paris, New York, Chicago and seventeen other cities; lives in Mexico City.

**Refer to catalog of traveling exhibition for biography.*

Installation of EXPRESSIONISM at the Walker Art Center by Huldah Curl; exhibition assistants, John Anderson, Dorothy Berge, William Coffland, Edwin Folstad and Richard Sussman; Publicity Director, Elizabeth Morgan.

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